

This Contract, entered into this sixth day of November, 1922, by and between Thomas A. Edison Incorporated, of Orange, N.J. and Ernest L. Stevens, of Montclair, N.J. witnesseth that, in consideration of the mutual agreements hereinafter named, the parties hereby agree as follows:

1. Mr. Stevens is to be paid \$75.00 per week with guarantee of one setting (3 hours) trio recording at \$15.00 per setting each week, making a minimum salary of \$90.00 per week.
2. Under terms of this contract, Mr. Stevens will record minimum of one piano tune and one trio tune each week-, after trio is organized, and providing selections, passed by Mr. Edison, are available for recording.
3. Mr. Edison reserves the privilege to terminate this contract at any time by making Cash Payment to Mr. Stevens of eight (8) weeks salary- Seven Hundred and Twenty Dollars (\$720.00).
4. Mr. Edison reserves the right to renew this contract when it expires, if he so desires, at an increase of 10% of guaranteed salary.
5. This Contract to be effective November 6, 1922 and good for one year, unless sooner terminated as above.
6. Mr. Stevens shall use his best endeavors to produce the best results and to compose, rearrange and add additional parts to each tune if requested.

Witness to signature of }  
Mr. Stevens:

*Ernest L. Stevens*

*Willis F. Johnson*

Attest:

THOMAS A. EDISON, INC.

By *Thomas A. Edison*  
President.

*J. H. Robinson*  
Secretary.

An original record contract between Edison and Ernest Stevens (Courtesy Edison NHS)

**EDISON ARTISTS RE-UNITE**

Jim Walsh



**THE ANTIQUE PHONOGRAPH MONTHLY** is published ten times a year, appearing in double issues for June-July and August-September. It is mailed first class to subscribers in the U.S.A. and Canada, and via surface or airmail to overseas. **APM** welcomes articles and news of interest to its readers and offers its advertising pages to all at reasonable rates. Please notify us promptly of your change of address to ensure receiving your copies on time. Please send all correspondence, subscription orders, and advertising to:

**Allen Koenigsberg**  
**650 Ocean Avenue**  
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The 1976 **APM** Subscription Rate is \$7.00 a year. Any subscriber may have a free sample copy of **APM** sent to a friend if a first-class stamp is enclosed.

*(Cont'd from page 7)*

mentioned is the physical appearance of the book. Though neatly laid out, it is extra-ordinarily bulky: 8½" x 11" x 2½" thick, 411 pages in all, and printed in large type *on only one side of each page*. One hopes that the publisher might devise a more compact, as well as less expensive, format for future volumes.

However, the main purpose of the book lies in the discography, and in this respect the work is thorough and precise. Simply put, this is likely to be the definitive listing of release information for Columbia's principal popular music series of the period. As such the book will be essential for serious collectors and researchers of Columbia records of the 1920's, as well as for music libraries. It is unfortunate that the rather steep price may keep it out of the hands of collectors in general, for whom it would provide a goldmine of information. The book is available in hardcover for \$25 from Bowling Green University Popular Press, Bowling Green, Ohio 43403. □

**DEAR APM:**

**Question:** We have been subscribers to **APM** for 3 years or so and are getting annoyed (to put it mildly) with the lateness of your issues. We're considering cancelling after 1976 unless we start getting our \$7.00 worth. What explanation do you have?

V.C., Warwick, N.Y.

**Answer:** Yes, Virginia, there is an **APM**! I can certainly understand your annoyance at the lateness of several of our recent issues. A couple of points should be made. First, even though a subscriber may sometimes receive an issue after the date marked on the masthead, he has not received it any later than any other subscriber. All current issues are mailed at the same time, via First Class Mail, throughout the U.S. and Canada. Second, our subscribers must realize that **APM** is still produced primarily on a hobby basis, as Allen Koenigsberg has a regular job teaching Greek and Latin at Brooklyn College. The \$7.00 annual charge is consumed mostly by postage, envelopes, printing, and the typesetting expenses. I hope most people realize that **APM**, whatever its faults, is done mostly as a labor of love.

However, when all is said and done, you do have a point, and we will try to get the date on our masthead to match the date when the issues are mailed. I hope you will bear with us, and give us your continued support.

Incidentally, readers may wish to know that our writers do not receive payment, but undertake their research on the same basis, that is, as a labor of love. **APM** is very appreciative of these fine people who give so kindly of their time and efforts, and **APM** hopes they will receive needed aid and support when appeals are made for further information. Thanks again for your patience!



## EDISON ARTISTS RE-UNITE IN WEST ORANGE

Jim Walsh

*(This article originally appeared in the October 20th issue of "Variety" where Jim used the pseudonym of Addison Dashiell, the long-lost first name of A.D. Madeira. Reptd. with permission.)*

More than 150 connoisseurs of vintage Edison recordings from 11 states and two Canadian provinces got together in Thomas A. Edison's historic old laboratory on Friday, October 15th, with a group of pioneer recording artists for an evening of nostalgic reminiscences. Visitors from New Jersey and New York predominated, but New Hampshire, Massachusetts, Missouri, Michigan, Connecticut, Pennsylvania, California, Virginia, North Carolina, Ontario and British Columbia were also represented.

Every seat in the auditorium of what is now the Edison National Historic Site, operated by the National Park Service, was occupied. Platterbugs unable to find seating places milled about outside the historic brick structure where Edison produced and manufactured so many of his inventions. This was the fourth in a series of annual meetings held at the Site.

For the first time the schedule included not only the records (averaging 50 years of age) by formerly famous singers and instrumental virtuosos, but also live performances on piano, violin and ukulele. On first thought, the uke may not seem fit company for keyboard and fiddle and bow. However, Roy Smeck, "The Wizard of the Strings," brought the atmosphere to fever heat with his almost incredible scampering over the scale in "Twelfth Street Rag," which he had waxed in 1923 on an Edison Diamond Disc. Roy was recently seen in New York City during a re-creation of the first Warner Brothers Vitaphone program, celebrating 50 years of sound and film.

The Edison Program was arranged by Raymond R. Wile, librarian of Queens College, and Milford Fargo, Associate Professor of Music Education at Rochester's Eastman School of Music.

These two gentlemen took turns emceeing after the opening remarks by the Site Unit Manager, Lynn R. Wightman.

The top ranking feature, of course, were the talks and performances by the veteran artists themselves. All, though in their 70's and 80's, proved that they had retained a remarkable portion of their technical and vocal skills, and could still hold an audience enthralled.

Applause greeted a pitch by yours truly for the establishment of a Pioneering Recording Artists Hall of Fame, similar to, but on a more modest scale, to the National Baseball Hall of Fame at Cooperstown. The facilities of the Edison Site, or perhaps the Library of Congress were among the possible suggestions.

A presentation was made of a testimonial plaque of appreciation to Mrs. Leah S. Burt, the Site's assistant archivist, who does much of the preliminary spadework for the annual gatherings. The plaque was presented by Merritt Malvern, operator of the well-known Merritt Sound Recording Studios in Buffalo, who also tapes each year's program for preservation at the Site and at the Library of Congress. Also honored was Raymond Wile, the most extraordinary phonograph researcher, who has been invited to speak at the Royal Museum in Edinburgh, Scotland during next year's Centennial of the Phonograph.

The musical features began auspiciously with a recording of Victoria Spivey, the noted blues singer who recently died. Then came a 1921 Diamond Disc of *Anna in Indiana* waxed by Aileen Stanley, the "Personality Girl" of bigtime vaudeville of the 20's and 30's. This was followed by a vintage 1920's recording of trumpet virtuoso Edna White Chandler, who spoke briefly and movingly.

A recorded violin solo by Rosalynn Davis Kaplan, member of the Dann Trio of Edison "Tone Test" fame, was also presented, along with a humorous talk by Mrs. Kaplan on her early travels.

*(Cont'd on page 5)*



# EDISON ARTISTS MAKE MUSIC



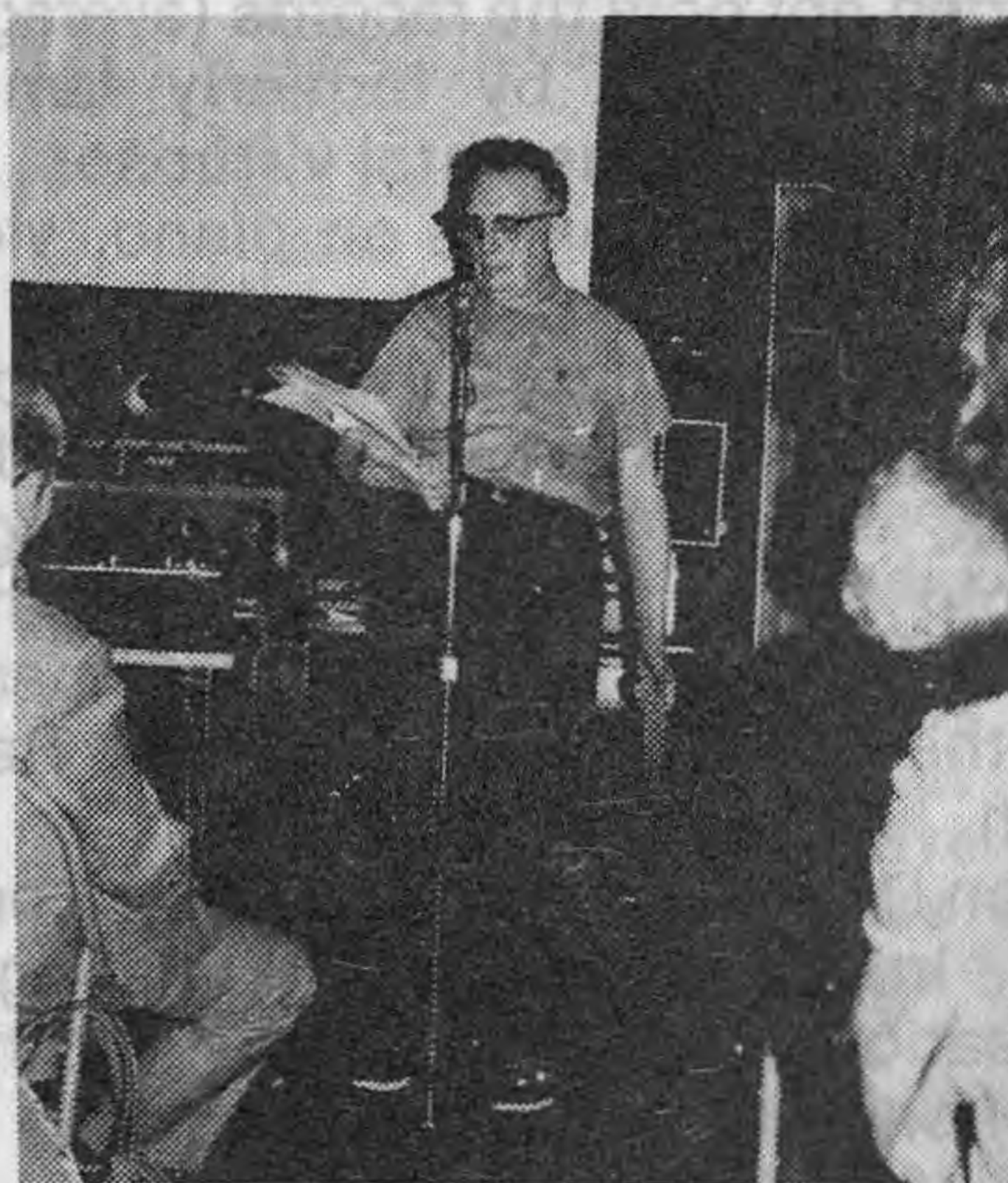
**Ernest Stevens**



**Milford Fargo and Ray Wile**



**Hazel Dann Burleigh**



**Jim Walsh**



(Cont'd from page 3)

Hazel Dann Burleigh played the violin, with Roz Dobie at the keyboard, and won an impressive ovation for the masterful treatment of two melodious numbers.

The stentorian voice of Edward Meeker was then presented on the Diamond Disc rendition of *The A.O.H.'s of the U.S.A.*, and it was explained to the audience exactly what the initials stood for. A never issued Diamond Disc of *Rock Me in My Swanee Cradle* by the Stevens Trio, was followed by an appearance of Ernest Stevens himself, who is still active and operates a large music studio in Montclair, N.J. Cameo appearances by Gladys Rice (Rachel Grant) and Douglas Stanbury also charmed the attentive audience.

One of the most poignant moments of the evening occurred when 83-year-old Eva Taylor, known in her heyday as the "Queen of the Blues," was introduced. Widow of one-time famed pianist Clarence Williams, she was heard on an Edison platter recorded October 3, 1929, just 16 days before Edison quit the record business.

An almost equally touching segment occurred when Merritt presented a taped interview with the late Olive Kline Hulihan, concert soprano and Victor recording artist, who died a few months ago at the age of 89.

The final speaker was the well-known Joe Davis, a young 80-year-old who has long been involved with singing, composing and music publishing. In the 1920's he was known as "The Melody Man." Davis recalled his legendary experiences with Rudy Wiedoeft, Al Bernard, and others, who were popular record makers. Davis published much early blues material and is still active.

Also present was Henry Brief, the executive director of the Recording Industry Association of America, which has announced plans for a commemorative stamp to be issued next year by the U.S. Post Office. Many record researchers, including Tim Brooks, Martin Bryan, Bill Bryant, Paul Charosh, Len Kunstadt, and of course, APM's Allen Koenigsberg, and his wife Judy, were also in attendance, as was Howard Hazelcorn, the author of the recently published book on Columbia Grapho-

phones. All in all, it was a moving experience, and one that is not likely to be repeated again soon. The recording artists who so willingly appeared at the program were a wonderful group and we are deeply appreciative that they were willing to share their time and stories with the "younger" generation. □

*Jim Walsh, who is something of a legend in his own "write" has recently completed his 35th year of writing for Hobbies Magazine on Favorite Pioneer Recording Artists, and his articles in that magazine have become indispensable to all serious record collectors. Thank you, Jim!*

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## MY GRANDFATHER'S GRAPHOPHONE

Jesse Stoff

My grandfather, Samuel A. Marshak, is quite a remarkable man. At the age of 84 he still goes to work every day, as the chief inventor for a chocolate company. For most of his life he has been involved with chocolate, beginning with his invention of the chocolate malted in the early 1920's. He recently told me this story about his first experience with a talking machine, while he was still a young boy in eastern Russia.

"I went to a cheder, in Slutzk, a school for boys of the same age taught by a rabbi (teacher). It was customary in those days, for that area, for peddlers to come into the cheder with various candies and cookies for the boys to buy. I was around ten years old (1902) when a man came in with an instrument encased in glass and told the rabbi that this was a Graphophone and he would like to play it. For the boys who wanted to hear it, it would cost them half a cent apiece and they will get a tube to plug into their ear. I happened to have the half cent in cash with me, from my allowance of a half cent per day. I contributed and there were a few other boys with me and we each got a tube and listened to a cylinder record of a religious prayer from the synagogue which is usually sung on Yom Kippur. It consisted of a cantor assisted by a number of young singers. When it was through, I was amazed. I was sure that there must be some very little singers inside that box singing, because how could a box sing such a detailed prayer without anyone actually singing it? So I looked for the little singers, in the box, but I couldn't find them." □



## BOOK REVIEW

*The American Popular Music Discography, Vol. 3: The Columbia 1-D Series*, by Dr. Bill Randle, 411 pp.

Tim Brooks

Most book reviews are straightforward to write — read the book, check for errors, cogitate a bit and then report to readers what they can expect for their money. Occasionally, preparing a review can turn into something of an adventure, and this one is a good example.

First of all, the title (*Volume 3*) was intriguing, but the text gave no clue as what Volumes 1 & 2 might be. Moreover, the name Bill Randle sounded strangely familiar, though not through collecting circles. It took about three months to track down the elusive author -- even his publisher didn't know his whereabouts ("he drops in occasionally") -- but finally, through a process of postal pursuit too extensive to describe here, he was indeed located, so that APM readers could have the background, as well as a description, of his unusual project.

Bill Randle has certainly had an interesting career. Once a major disc jockey and one of the most powerful figures in the popular music business of the 1950's, he is now a PhD who compiles discographies of 1920's record labels. He began his career in the 1940's on WJLB, Detroit, with a jazz show called "Strictly Jive." He also ran a jazz club and produced numerous concerts by jazz stars. When he left Detroit for Cleveland in 1949, he left jazz behind, however donating his large collection of jazz records to the Detroit Public Library.

In Cleveland, on Station WERE, Randle quickly demonstrated a knack much coveted in the music business, the ability to "create" hits. An unknown record plugged by Randle on his show frequently became a hit in Cleveland, and then across the nation. Randle's power to break hits was further enhanced when he began a weekly broadcast on the CBS radio network a few years later.

Among the stars who gave Randle chief credit for launching their careers in the 1950's are Tony Bennett and Johnnie Ray. Later Randle was instrumental in introducing a little known country singer to northern audiences, a young man named Elvis Presley. *Downbeat* called Randle "the single most important and powerful record

spinner in the country," and Arnold Shaw, in his excellent "insider's" book on the music business of the 1950's (*The Rockin' Fifties*), pictured him as one of the top personality d.j.'s then broadcasting, whose favor was courted by artists, record companies and publishers alike.

Shaw also described Randle as resembling "a young college professor," and equally literate, and this side seems to have won out in time. Randle was studying for his doctorate even when he was riding high in the music business, and in 1966 he received his PhD. His dissertation was entitled *History of Radio Broadcasting and Its Social and Economic Effects on the Entertainment Industry, 1920-1930*, and concerned the impact of radio on such pre-existing media as records and sheet music. Since that time, Dr. Randle has taught media courses at a number of universities, and he is currently head of the Division of Broadcasting at the University of Cincinnati. His second large record collection was donated to Bowling Green University in 1968 and formed the basis of that institution's Archive of Popular Culture.

The American Popular Music Discography project grew out of Randle's dissertation, and is envisaged to be a detailed listing of several major record labels of the 1920's. The present volume is the only one in print so far. Volumes 1 & 2 will be published as a single volume in 1977, and will contain the complete Okeh catalog of the 1920's. Volume 4, scheduled for 1978, will cover Brunswick, Columbia Hillbilly issues and a group of smaller labels. Let us hope that Randle has enough support from libraries and collectors to continue this ambitious project.

Although Bill Randle's highly successful career was built on contemporary music, he has always been interested in earlier periods as well. He began collecting as a youngster in the mid-1930's, and says that he has owned, at one time or another, 25,000 78's and about 500 antique phonographs.

If this first volume is a fair sample, the *American Popular Music Discography* should be a boon to collectors and



# EASTERN MUSICAL ANTIQUES

List No. 3

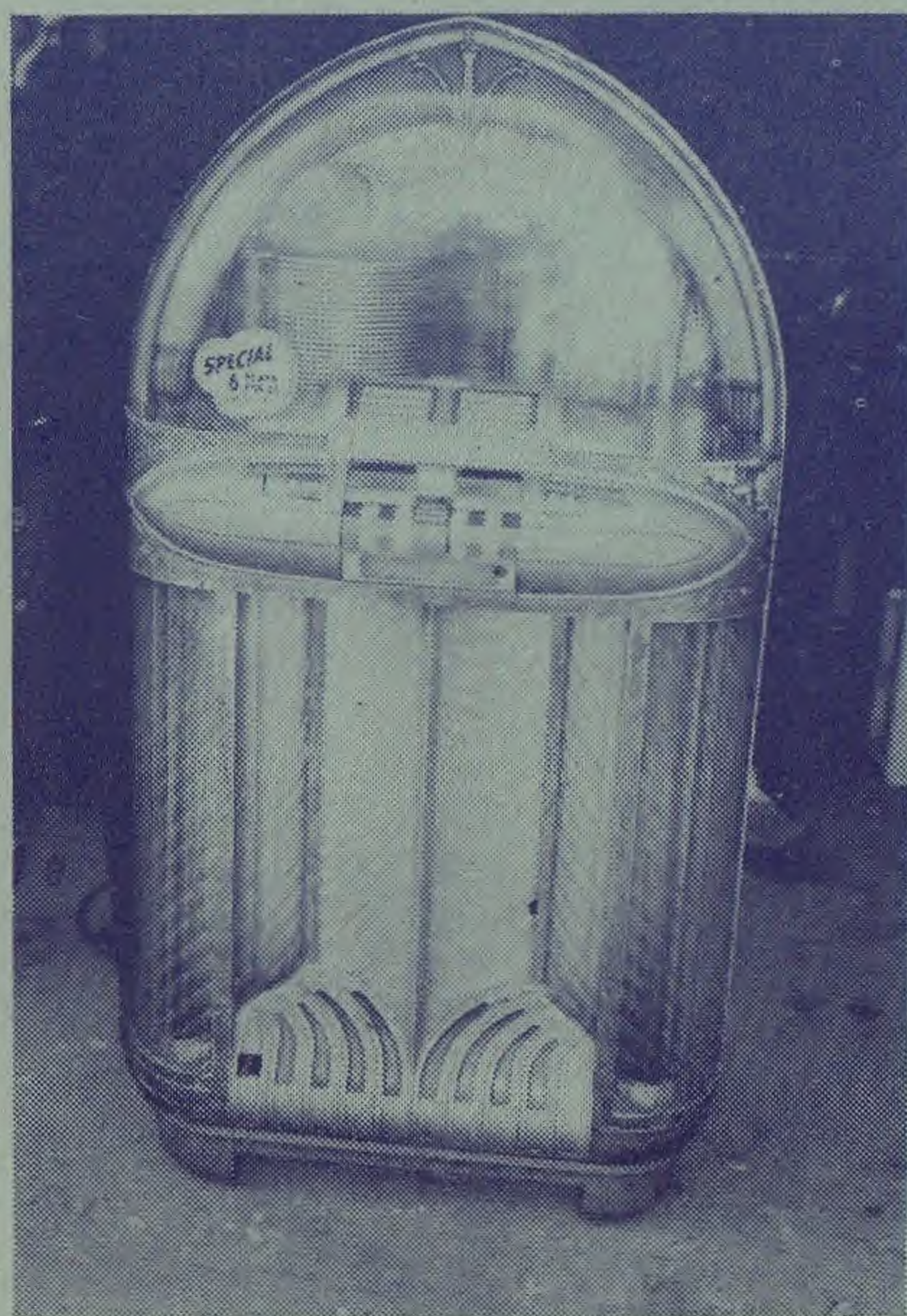
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Once again, EMA takes great pride in presenting a premier selection of fine musical antiques. We hope you will agree that this is a fine Christmas assortment, and hope you will find something for your year-end shopping list. Our bi-centennial surprise is two fold — first, we are glad to send our friends a free Edison advertising brochure with our compliments, and second, if you have saved our previous two advertising supplements, you will note that together with this one, they form a colorful binder of red, white, and blue! We hope 1977 will bring all of us the best in every way. Happy New Year from EMA!



1. Wurlitzer Jukebox, Model #1100, ca. 1948, plays 24 78 rpm records, fine cond., ready to plug in! \$1095.



2. Salvation Army Traveling Keyboard Organ, collapsible style, dated May 20, 1884, rare & fine, only \$295.





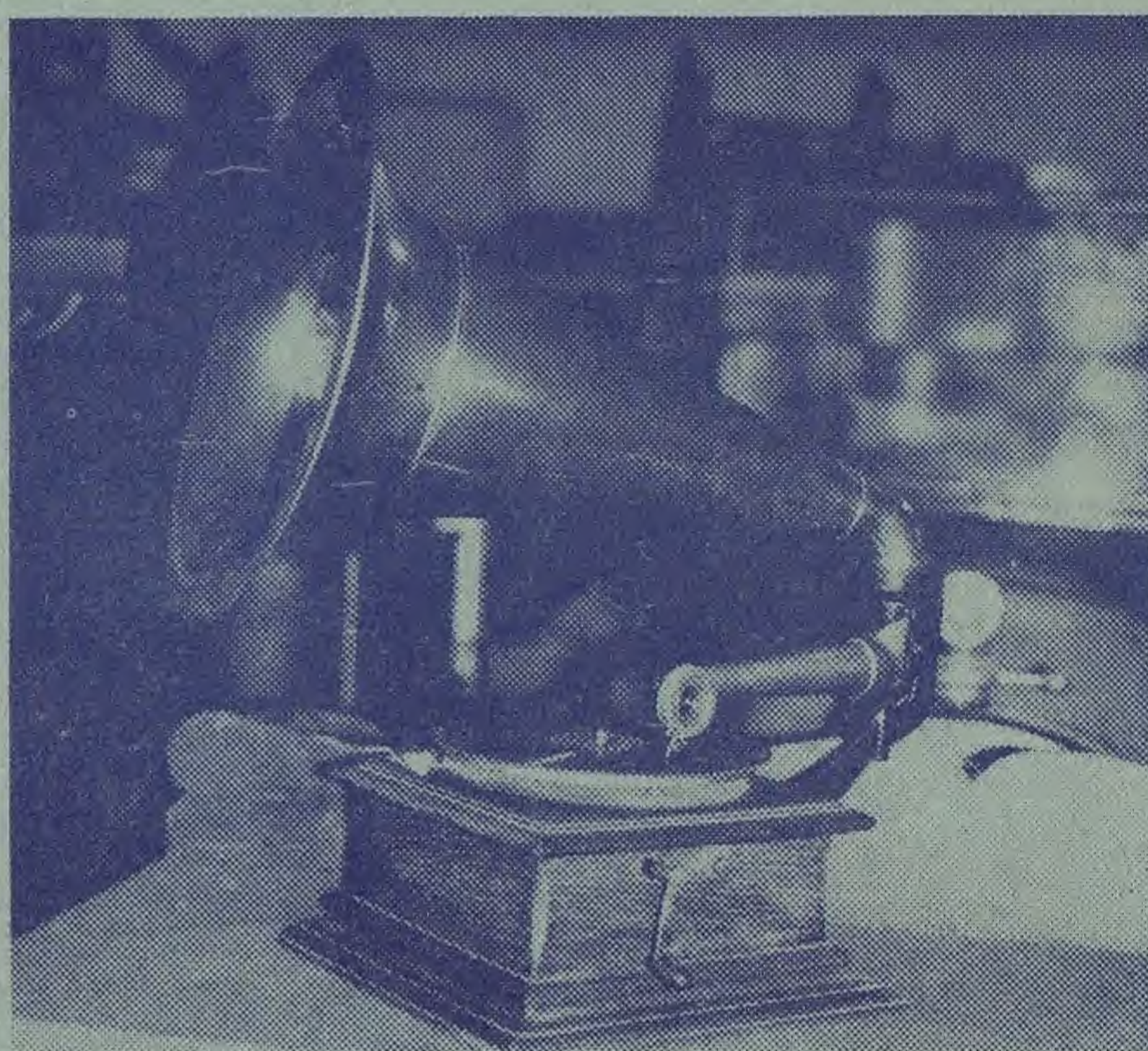
**3. Victor E Talking Machine (Monarch Jr.), front mount, with early hold-down and with Victor Concert reproducer, all orig. and in good condition. \$350.**



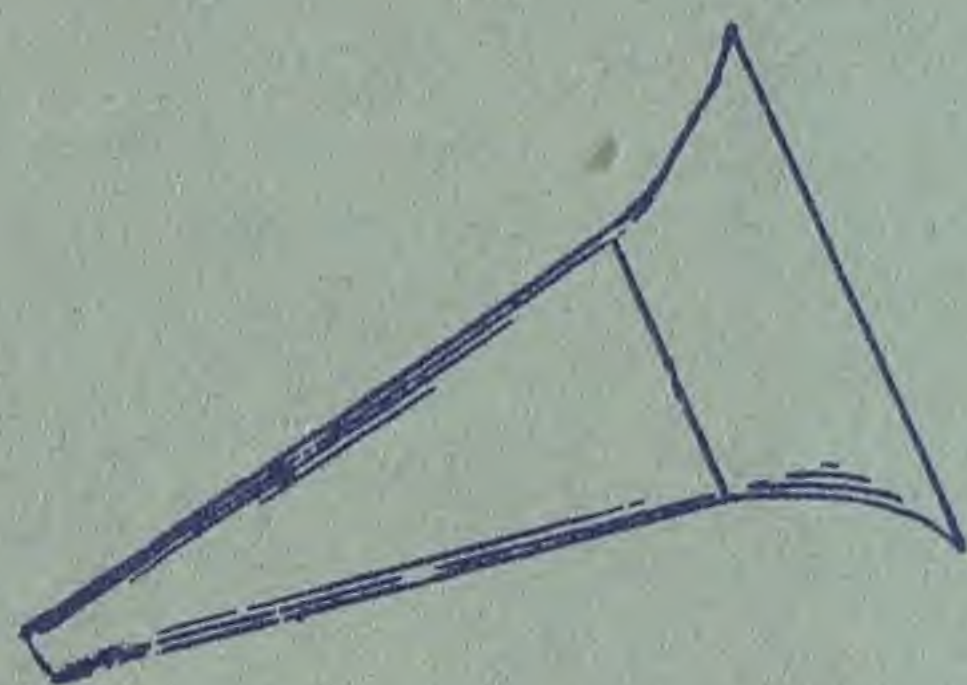
**4. Victor Monarch (Type M), with 10" turntable and unusual long-throated Exhibition reproducer, plays great! \$395.**



**5. Victor I, with original Victor oak horn, Exhibition reproducer, good condition, you'll like it! \$450.**



**6. Zonophone Concert Phonograph, rear mount, with magnificent orig. all brass horn, fine condition, only \$375.**



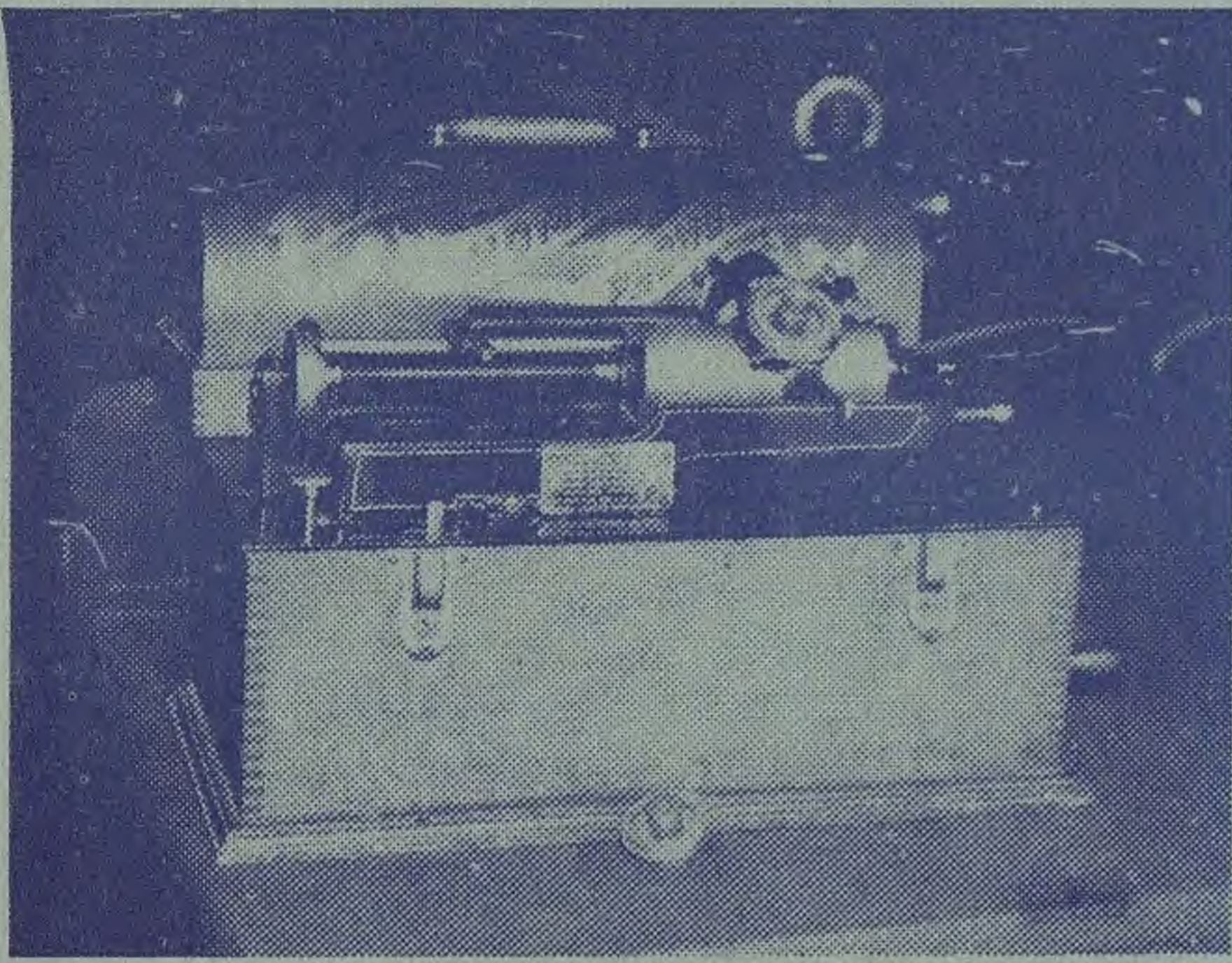
**7.**

No photo here, but have just obtained large collection of original phonograph horns, all sizes. Please let us know your needs, and we'll try to match you with your horn!

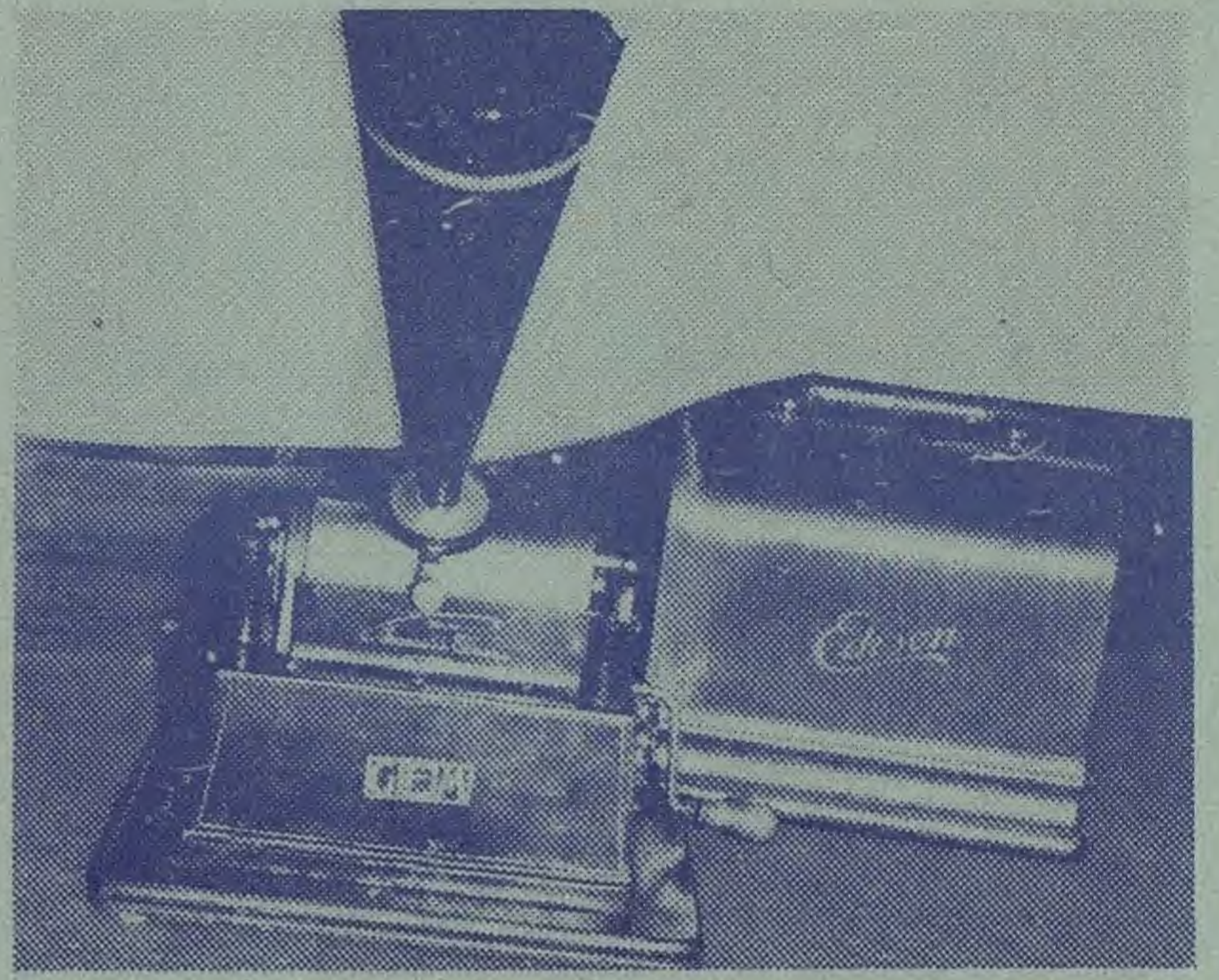


**8. Columbia Type AA Graphophone, all original, even the crank, in beautiful condition. Don't delay on this one. \$350.**





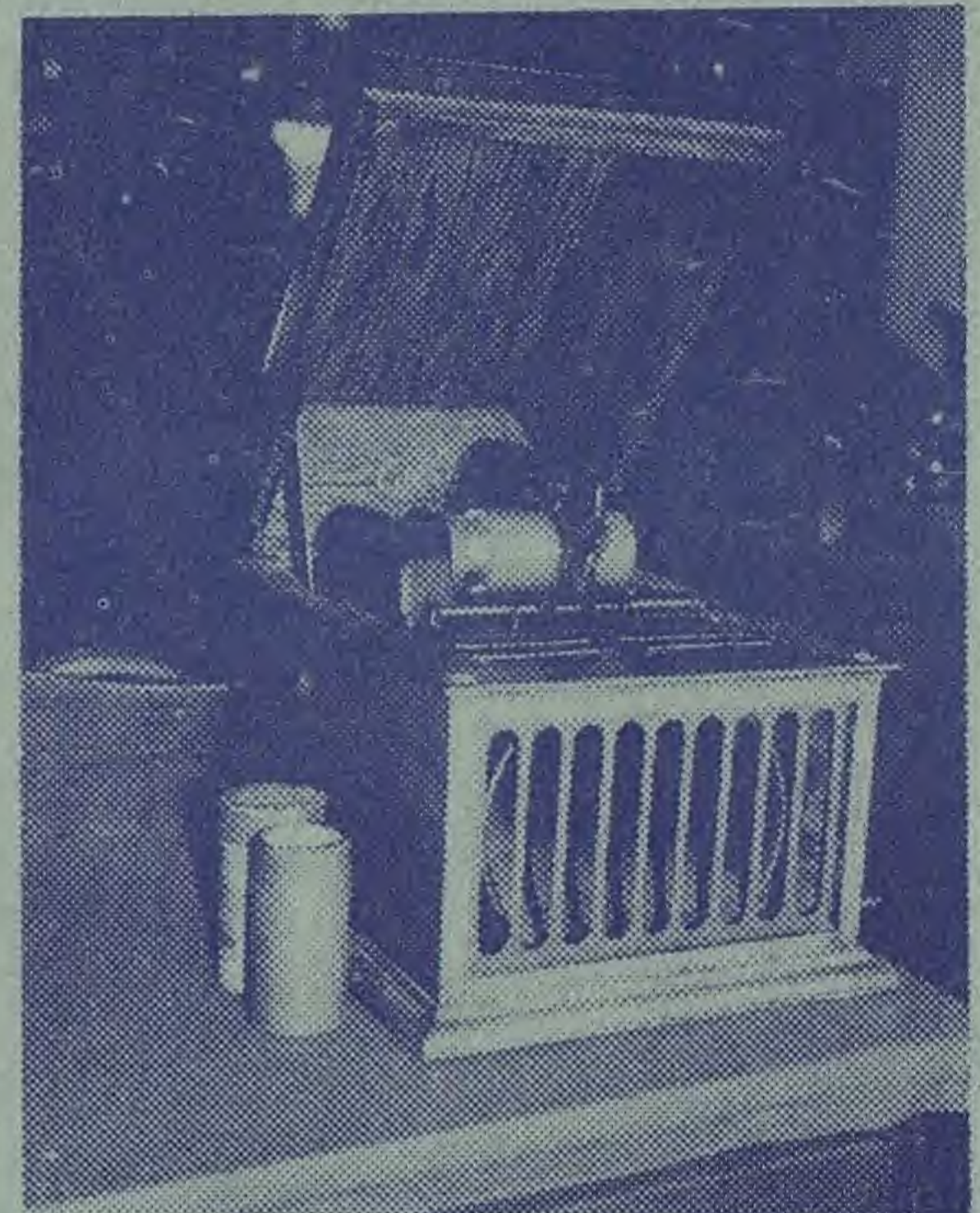
**9. Edison Suitcase Home Phonograph,** complete outfit with Automatic Speaker & Recorder, and embossed "National" crank. In really super-fine condition. \$395.



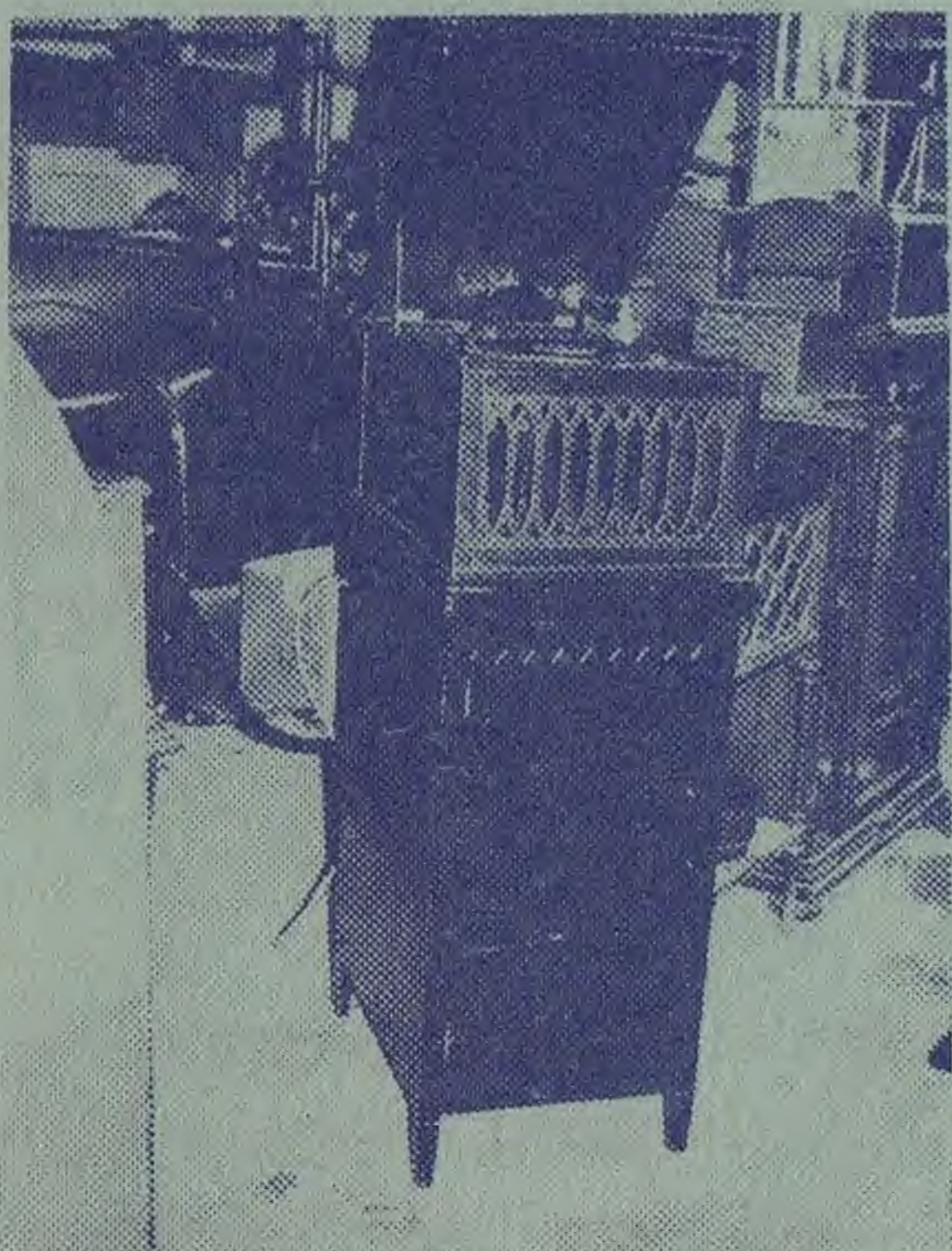
**10. Edison Gem Model B,** complete with original lid, C Reproducer, and repro 10" horn, runs fine, only \$260.



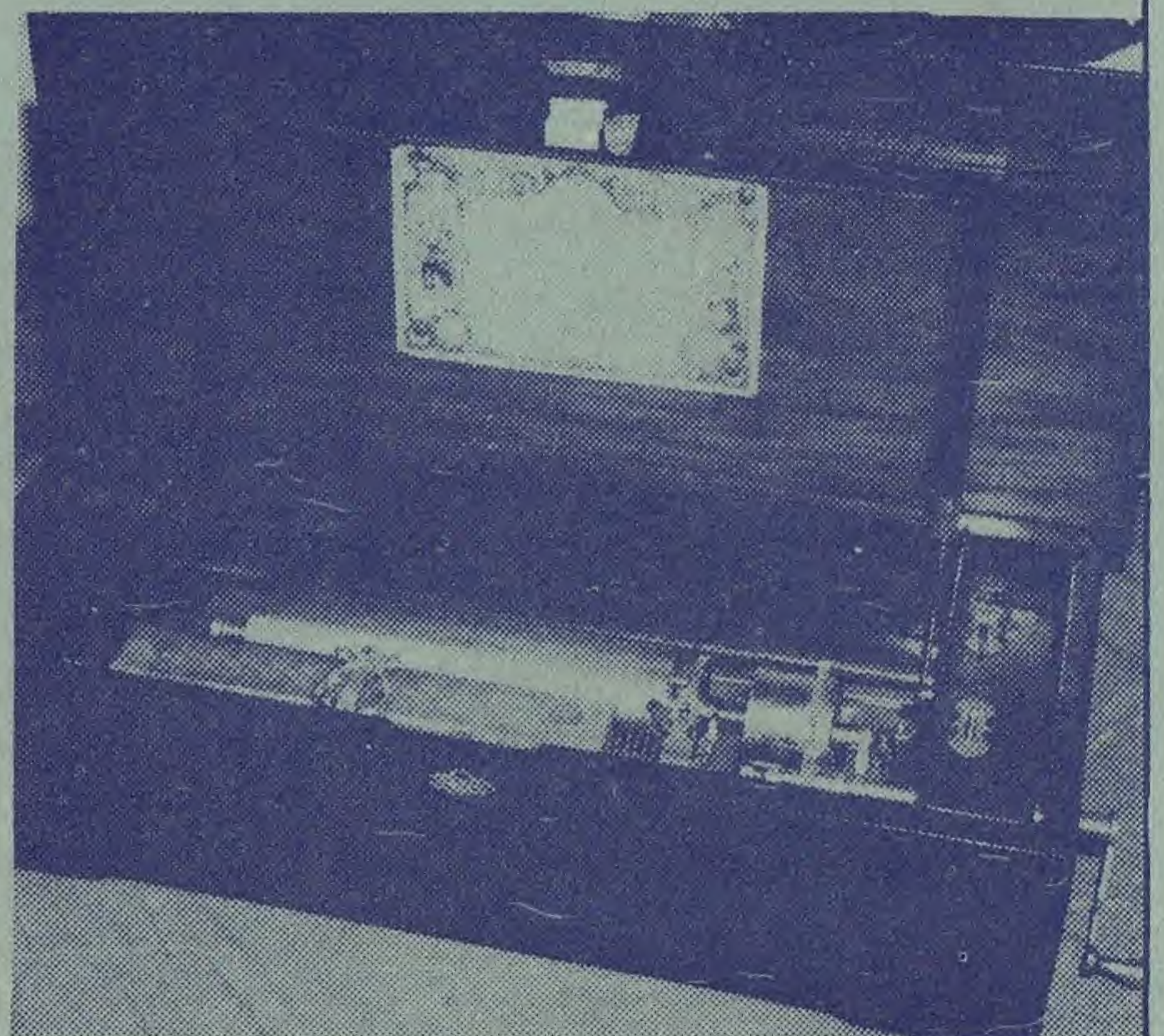
**11. Edison Home, Model F,** uncommon and beautiful, with #10 cygnet horn, O (2-4) reproducer, a steal at \$425.



**12. Edison Amberola #30,** mint condition, and all original, only \$225.



**13. Edison Diamond Disc Phonograph, Model B-80,** belt-drive, with orig. record storage cabinet, a beaut for only \$275.



**14. Swiss Cylinder Music Box,** approximately 21" long, with zither attachment, priced right at \$495.





15. **Symphonion lever-wind disc music box**, sim. to early Berliner, with 1 8¼" disc, a bargain at \$495.



16. **Mira Disc Music Box**, with zither attachment, double comb, and with 36 12" discs, absolutely mint, only \$1495.



17. **Chautauqua Roller Cob Organ**, with 12 cobs, in fine condition, good bellows, only \$350.



18. **Edison BC-60 Diamond Disc Phonograph**, rare, only one known, oak cabinet, very early, fine, only \$275.

19. **Edison Amberola #75**, floor model, plays Blue Amberols, needs refinishing & grill, only \$175.

24. **Mermod Freres Cylinder Music Box**, #95536, case 9" x 19" x 6½", bird design on lid, 12 tunes, 38 teeth, and with original tune card. Believed to be a Centennial Music Box as all tunes are popular American from 1876. Plays well, a graceful addition to any collection. \$525.

20. **Edison DX Amberola**, oak, needs reproducer and connector, & needs to be assembled, priced right at \$85.

21. **Edison Diamond Disc A100**, mahogany, and all complete for only \$150.

22. **Columbia Front-mount disc Graphophone**, with 10" turntable, and orig. long-throat reproducer, pretty, only \$310.

25. **The Return of Nipper**. We can now supply authorized Nippers in three sizes, made from the original molds. Write for detailed price schedule. **APM** has learned that **Nipper** will be revived by the company that made him famous.

23. **Cameraphone**, collapsible, alligator skin type, complete and working for \$75.



researchers. The current volume (No. 3) is drawn from the Columbia files and lists every "D" series issue from 1-D to 2061-D (1923-1930), together with the following information: artist, title, release date, number of copies originally pressed, type of performance, matrix number, composer of song, date the song was published, and name of the publisher!

This volume is practically a transcription of the complete Columbia release file (in fact, some illustrations of the Columbia file cards are shown), although it does not go into recording session information such as recording date or personnel present in the orchestras. It is patterned after Dan Mahoney's 1961 directory to the Columbia 13/14,000 "Race Series," and as such is the most complete listing of release information that I have ever seen for a popular music series.

The "pressing order" information, though fascinating, should be used with caution. It represents Columbia's first order from the factory, and does not necessarily reflect the sales or number of copies *eventually* pressed.

There are three complete indices, by title, artist, and publisher. Two fascinating

appendices give illustrations of various Columbia file forms and other source documents, and a less complete continuation of the D series up to 2600-D (1932). Two introductions give a somewhat cursory history of discographical research, and a history of the Columbia company up to the 1920's. The latter is the weakest part of the book, being (apparently) a rather jumbled re-hash of *Tinfoil to Stereo*, *The Fabulous Phonograph* and a couple of other secondary sources. It is unfortunately prone to sweeping generalizations and misses some of the essential factors in Columbia's development into one of the principal moving forces in the phonograph industry. It is hardly adequate to assert, for example, that "the Jones patent...was the source of Columbia power in the industry." Also, Columbia's role as the virtual creator of the commercial recording industry in the 1890's, its failure to meet the competition of Victor (discs) and Edison (cylinders) in the early 1900's, and the factors which brought it into bankruptcy in the early 1920's (Wall Street speculators) are touched on inadequately or not at all.

One other factor which should be  
(Cont'd on page 2)

NOTICE

Several New England collectors have written to inquire about the possibility of periodic meetings with other collectors, and Bill Landon has volunteered to act as liaison. Those interested may contact him at Bedlam Road, (the address, not the meeting!), Chaplin, Conn. 06235. Or Tel. 1-203-455-0139. Other collectors contemplating similar activities may write to **APM** for free publicity.

From some of our readers in Michigan, we have learned of the formation of the Central Michigan Antique Phonograph Society. They plan to issue a periodic Newsletter for their members, and the first, *In the Groove*, has arrived. Interested readers in the Michigan "area" may write to Chairman John Whitacre, 2609 Devonshire, Lansing, Mich. 48910. Or (517) 482-7996.

NOTICE

As more local Phonograph Societies are formed, we thought we would like to announce that **APM** will supply its regular publications at a special discount to groups of 10 or more. If you have such a plan in mind, please write for our special rates. We would also like to report a new magazine on the West Coast, called *The Gramophone News*, published by Cecil Dancer. We will report on this when we see the first issue.

Say you saw it in **APM**!

RESEARCH IN PROGRESS

Need early Victor machine catalogs, or copies, for chronological Victor research, pre-1910. Thanks. Dennis Valente, 320 Jericho Turnpike, Floral Park, N.Y. 11001.

RESEARCH IN PROGRESS

I am seeking information on a battery-operated Imperial Gramophone, dated 1915. The 6-pound turntable forms a series of 10 poles which rotate between two electromagnets, and the electric governor regulates the correct speed by disconnecting from the hub. It was apparently made in Owen Sound, Onatrio, Canada. Does anyone have a similar machine or more info? Thanks. Jack Winkler, 2 Hamber Ct., London, Ontario, Canada.

PHONOGRAPHS FOR SALE

Rare Edison Home Phono in orig. mahogany case, top cond., gear 2-4, \$350. Colibri miniature 78 player, 3½" x 4½" metal case, \$100. Wood Cameraphone, not working, has perfect tortoise-shell horn, \$60. Cramer, 43-43 Kissena Blvd., Flushing, N.Y. 11355 OR (212) 539-0274.



### PHONOGRAPHS FOR SALE

Have quantity of Victor, Columbia, Cheney, Arionola, Sonora, Edison and others in both table and upright inside horn models. All are in good working order with good reproducers. Prices from \$65 up. Also have restored early 1930's cathedral and console radios for sale, some battery radios. Please write or call. Philip Guinan, RFD 1, Page Road, Hudson, N.H. 03051. Or (603) 883-8586. (7-76)

Have desirable 2-4 minute Edison Triumph Phono, Model E, in very nice condition, orig. crank, cover, etc. Has K type carriage, but can supply O-type. Only \$395. less reproducer, plus shipping. Also unusual U.S. Everlasting Banner cylinder phonograph, has two feed screws, plays 2-4 min. cylinders, has rear mount horn with flexible tone-arm. Orig. horn, etc. Lacks carry cover and elbow, reproducer housing needs some work. Only \$425. Steve Freeman, 1079 Alhambra Rd. Baldwin, N.Y. 11510. (7-76)

Amberola III (Opera mechanism), good condition, easily restorable or clean and polish add front grille and auto-stop bar. Located New England, offers around \$800. or interesting cylinder phonograph trade. L. Brassard, 2272 Aladin, Auteuil, Quebec, Canada (7-76)

Columbia Graphophone Grand, average condition, less lid with small horn and one 5" cylinder, \$700. Possible trades. Also want M Electric. Wally Wood, Box 8153, La Crescenta, Cal. 91215. (7-76)

Amberola #30, with 200 Blue Amberol cylinders. List of records for SASE. Many orig. containers. Best offer. Mrs. Lloyd Johnston, 718 2nd St., East Grand Forks, Minn. 56721. (7-76)

### PHONOGRAPHS FOR SALE

Columbia 20th Century BC, rare 2-4 min. model (no horn, \$850. Mint Victor Schoolhouse XXV, with oak horn, \$700. Columbia Eagle, with orig. horn, \$200. Edison Triumph 2-min. \$310. Columbia BG 6" Sovereign, \$350. Very rare Inglewood Musical-phone front mount, \$550. Also have Victor II and IV with wood horns. K reproducer, \$125, H \$75. Want Edison Idelia and hand-crank Berliner. Larry Dupon, 1047 N. Hoyne, Chicago, Ill. 60653. Or (312) 227-1658. (7-76)

For sale: Original Edison Fireside horn, \$75.; 1928 Mills Juke Box, \$400. Need: 22½" Polyphon discs. J. Crawford, 513 W. Rusk, Marshal, Tex. 75670. (7-76)

### PHONOGRAPHS WANTED

APM requires certain machines for its display collection and research. Please see *Items For Trade* in Issue No. 6. Thank you.

Pre-1896 Edisons, Graphophones, other infrequently found ones, any condition. Leon Brassard, 2272 Aladin, Laval, Quebec, Canada (7-76)

Outside horn Victors, rear-mount or front-mount. Describe and price. Bill Sorice, 16 Hilltop Drive, Manhasset, N.Y. 11030. (2-77)

Maroon Gem, Opera, Concert phonographs; cygnet horns, Edison shaver, and all open horn phonos, regardless of condition. Also any cylinder reproducers. Stanley H. Ruth, 2842 Charlotte Ave., Easton, Pa. 18042. (9-76)

### HELP: I NEED PARTS!

Morning glory horn, approx. 30" long, with flowers painted in large end, and front mount crane. M. Smith, 1917 Valley Park Dr., Nashville, Tenn. 37216. (7-76)

### HELP: I NEED PARTS!

Need one more long-throat reproducer for Universal or Zonophone disc machine and brass Zonophone horn with attached elbow. Buy or trade. Thanks. Allen Koenigsberg, 650 Ocean Ave., Brooklyn, N.Y. 11226.

Reproducers for Columbia AH, Zonophone Concert, Berliner Trademark. 7" turntable, horn, and metal tone-arm support for Columbia AK. 1 3/8" slip-in horn elbow for Victor II. Connector from reproducer to horn bracket for Amberola VIII and Edison Bijou. W. Hoffman, 2570 Falcon St., E. Meadow, N.Y. 11554. (7-76)

Another Diamond A reproducer for Edison Opera. Buy or trade. Howard Hazelcorn, 595 Grenville, Teaneck, N.J. 07666. (7-76)

Want for Amberola #50: double spring barrel assembly, including shaft and gears springs; large drive gear has angle teeth. Will accept if springs are broken. State price. Thanks. Carl A. Tesen, 1620 Columbia Ave., Oshkosh, Wisc. 54901. (7-76)

Parts needed for Busy Bee Grand: sound box, crank, and records. L.S. Tate, 304 E. Jackson St., El Campo, Tex. 77437. (9-76)

Columbia outside horn disc phonograph arm and rear mounting bracket. Also need wooden horn for same. Arnold Levin, 2835 W. North Shore, Chicago, Ill. 60645. Or (312) 262-5965. (7-76)

Want cygnet horn, any size, any reasonable condition. Help! John Osborne, 213 Michael Lane, Addison, Ill. 60101. (7-76)

Need bracket from case to horn for Victor Jr., please! Charles' H. Gillespie, Box 268, Derry, N.H. 03038. (7-76)

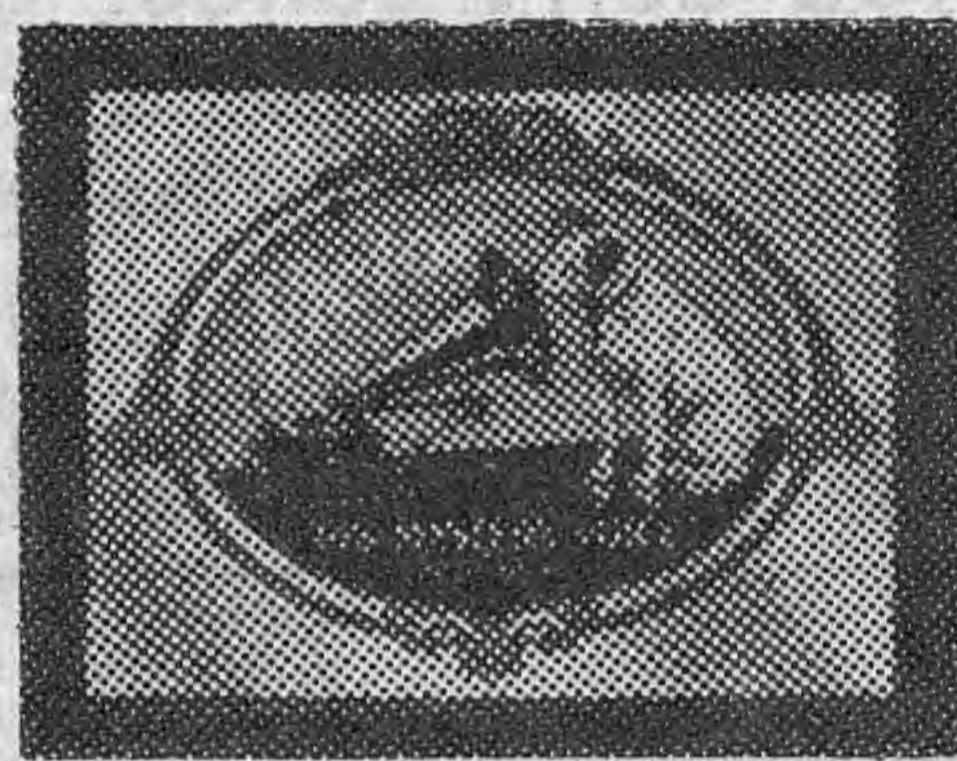


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LioRET talking doll, exceedingly rare, from 1890's with two original LioRET cylinders, mint cond. Baby Jumeau doll, orig. clothing, etc. Will trade for something interesting. Bill Endlein, 42 Blackburne Terrace, W. Orange, N.J. 07052. (7-76)

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